RHYMES OF ENGLISH POETS

OF THE XIXTH CENTURY.

DISERTATIO

QUAM SCRIPSIT

ET

PRO SUMMIS IN PHILOSOPHIA HONORIBUS

OBTINENDIS

AMPLISSIMO PHILOSOPHORUM

ORDINI

IN UNIVERSITATE LITERARUM ROSTOCHIENSI

PROPOSUIT

GUSTAVUS BARTLING

GUESTPHALUS.

BARMENAE 1874.

TYPIS WANDT.

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„Because it also suits my rhymes."
Byron.

The poet of times past long ago, complaining, to make use of his own expression, of that „dira necessitas metri" intends to hint at all those difficulties, arising to him from the quantity of the vowels in each particular word, and increasing from the fluctuation of this particular word itself (produced by declension for instance), as well as from the influence exerted over the last syllable of this word by the consonants or vowels beginning the following one. As to the poets of many nations of modern times, there has come out by and by another difficulty, which, if not of equal importance, yet, when not sufficiently looked too, may greatly contribute to derogate enormously from the beauties aimed at in composing a poetical production. The difficulty alluded to consists, since rhymes have become almost an indispensable accessory to poesy, in the correctness of the rhyme itself. Rhymes have become an indispensable accessory to poesy we repeat; for they are to be met with in every kind of poetical compositions, not even excepting dramatical ones; in maintaining, however, that the very rhymes form part of the essence of poetry, we of course do not intend

to deny, that there may be, and that there is really plenty of poesy without rhymes, and on the contrary, that there are litterary productions enough with the most accomplished rhymes without the least claim to the name of poesy at all. But as it is not our task to inquire, how far poetry 'stands in need of rhymes, we cannot be expected here to expose, what beauties may be got, what effects may be brought about by them, but must to get nearer the point, examine what there is to be understood by a good, a correct, a sonorous rhyme.

Considering the word rhyme in its universal meaning we agree it to represent the consonance existing between the last word or the last words of two ore more verses. This consonance, however, rests not upon an absolute conformity or rather identity of those words, but requires that a certain difference exists, that both these words must not be the same, let the likeness be ever so great between them. The conformity between the words which represent a rhyme, must be thus, that the vowels together with the following consonants in both verses are the same or nearly the same, while the difference exists for the consonants preceeding the first rhyming vowels. Nothwithstanding this diversity of the preceeding consonants, the consonance of the rhyming words is harmonic and can be harmonic only, if especially the vowels in their sound, their quantity and accentuation are reconciled in such a manner as to offer a likeness agreeable to the ear. The harmony required is not gained, when the rhyming syllables are only similar or assonant, when the vowels are of unequal quantity or have a different accentuation,

when the consonants, connected with these vowels differ materially in their pronouncing.

Now, in the English language of the present century, there manifests itself the bias for rhyming those words which, though sometimes resemblent to one another in spelling, differ greatly in their pronouncing. This fact is to be imputed to the circumstance, thath both the spelling and pronouncing of these words must have been and have been the same or nearly the same some centuries ago. But while the pronunciation of such words has undergone in the course of times various changes, these changes have not been the same; circumstances have given to one word a pronunciation quite different from that of another word which, in those times gone by, was agreeing with the first; so far that two words, which, in the sixteenth century perhaps, were apt to form a rhyme, from the likeness of their pronunciation, have become so different that we hardly would believe them to be able to do so now-a-days. However, the consciousness of the former likeness in the pronunciation of those words has continued steady, and has outlived the former pronunciation itself by the memory of, and the close acquaintance with the immortal poems of ancient authors as well as by the endeavours of modern poets, not to commit to oblivion anything which might be able to give larger scope to the expression of the poetical thought. For to prove, that this last circumstance has not been insignificant with regard to the retaining of all rhymes of this kind, we need only say that, the greater the difference is in pronouncing one and the same vowel, or the more divers sounds are existant of one

vowel, the less we are able to find a sufficient series of words of quite the same sound. Especially for the English language this motive must have been of importance, since the difference of the same vowel in its pronouncing in sundry words has reached a degree not to be surpassed in any other modern language. We may, therefore, pretend that the motive of retaining such rhymes must be attributed if not to the inclination of imitating the ancient poets, at least to the necessity of enlarging the limits, which would be drawn too narrow by a strict observation and clinging to those words which, in consequence of the likeness of their sound, alone would be able to form a rhyme. In the subsequent a sufficient number of examples will be produced in order to prove how far these principles, with regard to the rhyming of words, whose vowels differ in pronunciation, have been carried through.

To begin with the vowel a. The first sound of this vowel, to be represented by a^1 — adopting the usual manner of printing — is found to form the rhyme with almost all other sounds of the same vowel and the sounds of the vowel e. To the words *waste, place, embrace, haste, chase, safe* and to the participles and imperfect tenses *wasted, placed, embraced, chased* are the corresponding rhymes of Lord Byron: *cast, overcast, last, blast, pass, fast, half, blasted, passed* with the sound a^2. (Childe Harold III, 44, Don Juan III, 63, IV, 54, VII, 36, VIII, 7, X, 48, XII, 69, XVI, 48.) Scott rhymes in the same manner *haste* with *cast* (Lady of the Lake VI), Elisabeth Browning *haste* and *waste* with *last* and *fast* (Rhyme of the Duchess May). In Shelley's poems are the rhymes to be

found *waste: cast* (Revolt of Islam III, 12), *placed: last* (ibid. IV, 2), *embraced: cast* (ibid. VI, 54), *taste* and *haste: past* (Epipsychidion). Wordsworth has similar rhymes; even Keats in whose poems such poetical licenses are to be met with comparatively seldom, rhymes *chaste* with *last.* (St. Agnes' Eve XXI.) Tennyson avoids such rhymes, at least to our knowledge, entirely.

Rarely, on the contrary, this sound a^1 is to be found to form the rhyme to a^3, and not excepting even some few rhymes as for instance *place: was,* in a poem of Elis. Browning (The lost bower) and *scathe: wrath* (Byron, Parisina), we may conclude, that the difference of those sounds appears even to the English to be too great, as to encourage a poet to make use of such a rhyme.

Innumerable instances further prove, that a^4 must be regarded appropriate for rhyming with a^1. Even Keats rhymes *pains* with *fans* (Endymion). The word *have,* both infinitive and present tense, is hardly anywhere else to be found but rhyming with words, whose vowel is a^1. In Wordsworth's poems it rhymes with *grave* and *wave;* in Shelley's with *slave* and *grave* (Prince Athanase), in Elis. Browning's with *wave, brave,* and oftentimes with *grave* (Romount of the Page, Rhyme on the Duch. May, Bertha in the Lane). — Thomas Moore too has *grave, crave* and *slave* rhyming with *have* (Irish Melodies II$^{nd.}$ Nr. ibid. Rhymes on the Road Ext. II and ibid. Ext. VIII); Scott and Byron *brave, gave, grave* (Scott, Lady of the Lake III and IV; Harold the Dauntl. I. — Byron, Childe Har. III, 48, IV, 89, Don Juan IX, 19, Lament of Tasso, Prophecy of Dante) and even Tennyson does not disdain

the last word as a rhyme to *have*. The participle *having* rhymes with *enslaving* (Th. Moore, Little's Poems, Love and Marriage) and in Lord Byron's poems with *waving* and *raving* (Don Juan III, 30).

Other examples of a^1 rhyming with a^4 are the following: *shape: lap* (Shelley, Revolt of Islam III, 31), *made*: *had* (ibid. II, 25). *Face*: *grass* (Elis. Browning, Romance of the swan's nest), *face*: *glass* (ibid. Rhyme of the Duchess May), *place*: *grass* (ibid. Bertha in the Lane).

Byron rhymes *overtaken* with *slacken* (Deformed transformed), *places*: *masses* (Morg. Magg.), *undertake* with *black* and *slack* (ibid.), *state* and *date* with *that* (Proph. of Dante IV), *base* and *place* with *as* (Vision of Judgm.), *decorate*: *hat* (Don Juan VI, 14), *tame*: *lamb* (ibid. III, 32), *faint*: *pant* (Deform. Transform.). Longfellow rhymes the words *space* and *face* with *bass* (The Occultation of Orion, The Golden Legend).

Not less nnmerous than the preceeding are the rhymes in which a^1 corresponds to the vowel, which is represented by the signe e^2. Tennyson, for instance, rhymes *age* with *hedge* (Amphion), *strain* with *men*, *haste* and *waste* with *jest* (Death of the old Year); *made* and *shade* with *said*, *spread*, *dread*, *head*, *dead* (The two voices).

Byron rhymes the words *change*, *exchange*, *strange*, *range* with *revenge* (Lara II, 8, Prophecy of Dante, Vis. of Judgm., Morg. Magg.), *changed* with *avenged* (Siege of Corinth 21), *chaste* with *best* (Don Juan I, 67), *made* with *spread* (ibid. III, 69), *taste* with *confess'd* (ibid. VI, 17), *main* with *again* and *men* (ibid. VII, 31), *quaint* and *saint* with *spent* (Juan XIII, 65), *pain* with *den* and

men (Proph. of Dante); *graven* with *heaven* (ibid.); *saints* with *contents* (Vis. of Judgm.); *unveil'd* with *beheld* (Bride of Abydos); *faith* with *breath* (Corsair III, 17); the same word with *death* (Juan II, 76, and ibid. IV, 42); *page* and *age* with *allege* (Vis. of Judgm.). — Scott uses to the words *made, shade, blade* the corresponding rhymes *head, dead, spread* (for inst.: Last Minstr. Introd., Marmion V, VI, Lord of the Isles IV); to *saint*: *bent* (Last Minstr. III), to *haste*: *guest* (Marmion VI), to *misplaced*: *guest* (Lady of the L.), to *gate*: *threat* (Bridal), and so on.

Elisabeth Browning proves the same by the rhyme *reck* to *sake* (Rhyme of the Duch. May), Shelley by the word *neck* rhyming with *shake* (Revolt of Islam I, 8), Bryant by the same word *neck* rhyming with *spake* (The African chief); Burns offers among others *taste* to *blest* (Despondency).

At last, and not at all scarcely, there occur to the reader rhymes, in which the sound a^1 corresponds to the sound e^1. With the word *break* rhymes *streak* (Wordsworth, Evening walk), *weak, cheek* and *speak* (Felic. Hemans, Forest Sanct. X, ibid. LXI, ibid. Last Constantine LIV). The same rhymes are to be found in Byron (Proph. of Dante), Shelley (Marianne's Dream), Scott (Last Minstr., Marmion, Lady of the Lake). Shelley has moreover *wake*: *speak* (Revolt of Isl. VII, 2), *haste*: *feast* (Ginevra). Byron rhymes *embrace* with *peace* (Hours of Idleness, to Emma), *escapes* with *heaps* (Juan I, CXXIV). — In a poem of Coleridge, inscribed Lewti, *heave* rhymes with *wave*. — Scott affords the examples: *great*: *defeat* (Lord of the Isles IV), *gate*: *seat* (Rockeby II), and (Last

Minstr. IV) *gait*: *seat, mate*: *feat* (Rockeby III), *sake*: *weak* (Harold the Dauntless I), *lake: weak* (Lady of the Lake). Moore rhymes *veil* with *steal* (Little's Poems, to Rosa), *veil'd* with *conceal'd* (ibid., Nature's Labels) and *veil* with *conceal* (Odes of Anacr. XVI). If any, the above cited words, *streak, weak, speak, feast, peace, heap, defeat, seat, conceal,* a. so o. used as rhymes to *break, wake, haste, embrace, mate, escape, great, gate, sake, lake,* prove that this vowel e^1, if represented by the characters ea, is still to be regarded as entirely apt for rhyming with a^1, represented by a and ea, since the eye of the reader is satisfied by the likeness of the characters, which in other words, as for instance: *great, break,* are really pronounced ike a^1. This fact is corroborated by the circumstance that of other words, with the sound e^1 but of an other spelling and origin there are hardly any to be found rhyming with a^1. The only instance of this last kind we have been able to hit upon, affords Burns in the poem: The cotter's saturday night, in which *theme* rhymes with *name.*

A^2 which we have seen already to correspond to a^1, rhymes further with that long a which is modified by a following r (the French e ouvert).

Coleridge rhymes *are* with *care* (Lewti), *fair* (Od to the rain), *air* (Ancient Mariner V), *there* (ibid. VII), *where* (ibid. The pains of sleep); *heart* with *desert* (ibid. Happy Husband). Elisabeth Browning: *star: fair* (Lady Geraldine's Courtship. Shelley: *heart: wert* (Revolt of Islam, Introd. 7, and: To a Skylark), *star: were* (Revolt of Islam I, XL). Scott exhibits *guard: fared* (Lady of

the Lake IV), *guard: prepared* (ibid. V), *guard: shared* (ibid. VI), *heart* and *part: wert* and *assert* (Lord of the Isles IV, Rockeby IV, Bridal). Byron rhymes *card* with *conferr'd* (Don Juan IX, 46), *bard, hard* and *guard* with *prepared* often (for inst.: Don Juan I, 21, ibid. XII, 13, Childe Har. II, 12, Corsair I, 14), *are* with *spare* (Domestic pieces), *march* and *arch* with *research* (Don Juan XV, 25). — The same a^2 rhymes further with a^3, for the words *star, bar, far, are, scar, mar, pass, path* continually correspond to *war, was, wrath* (Tennyson, L'envoy; Byron, Childe Harold III, 25, III, 47, III, 84, IV, 16, IV, 51, IV, 101, IV, 147, Corsair II, 6, Lara II, 23, The Island IV, 12, Don Juan IV, 107), *harm, arm* and *charm* are in the same manner analogous to *warm* (Don Juan II, 114, IV, 13, IV, 41), even o is not excluded, *barb: absorb* (Byron, Don Juan II, 6) and Tennyson, Campbell, Moore and Byron do not hesitate in rhyming *charm* and *arm* with *form, inform, worm, storm.* Exceptional cases, however, are the following, in which a^2 rhymes with e^1, as *fast: cast* (Wordsworth, The Russian fugitive), *path: wreath* (ibid. Eccles. Son. III, 45).

A^3 has been taken notice of already rhyming with a^1 and a^2; yet, when the employing of this sound in the said cases has been seen to be comparatively insignificant, the more are the instances in which the same sound rhymes with a^4 and e^2. Shelley rhymes *wrath* with *death* (Revolt of Islam VIII, 6) and *has* (Triumph of Life), *was* with *grass* (Rev. of Islam 3); Elisab. Browning *all* with *shall* (Sonnets: Work) and *call* with *shall* (Calls on the Heart); Burns *wrath: death* (A Prayer), *all: fell* (John

Barleycorn), *want: lent* (Grace before dinner). — The following, *water: matter, ball: shall, want: grant, fall: shall, water: scatter* and *flatter, was: class, watches, matches, what: that, small: shall, was: as* and *has, what: chat, watch: despatch, walk: attack, was, ass* and *mass, want: cant, what: fat, watch: thatch* and *catch,* are rhymes often occuring especially in poems of Lord Byron (Childe Harold II, 51; II, 37; III, 32; III, 116; IV, 44. Lara II, 6. Don Juan II, 3; II, 34; II, 175; III, 45; IV, 63; IV, 107; VI, 3; VII, 8; VII, 46; VIII, 29; IX, 29; IX, 57; IX, 61; X, 52; X, 56; XI, 44; XI, 54; XII, 1; XII, 51; XII, 59; XIII, 16; XIV, 30; XIV, 88; XV, 16; XV, 41; XV, 43; XVI, 6; XVI, 114, a. s. o.). That even the sound e^1 is not wholly excepted here, proves the rhyme *war: car* (Shelley, Prince Athanase) and that a^3 without hesitancy corresponds to o is by the likeness of the sound a matter of course; rhymes, therefore, like *was: cross, was: toss, what: forgot, war: shore, was: applause, wars: doors* (Browning, Coleridge, Longfellow) a. s. o., contain nothing whereby to surprise the reader.

Paying attention now to the sounds represented by the characters e^1 and i^2 there is in the first place to be remarked, that the difference in quantity is neglected in rhymes like the following: *dream: him* (Tennyson, In memor. LV), *need: hid* (Scott, Last Minstr. II), *field: kill'd* (Byron, Don Juan XIII, 88), *yield: build* (ibid. the Island), *fields: guilds* (ibid. Proph. of Dante). Then, remembering at the same time, that we have hit already upon this sound e^1, rhyming with a^1 and, less frequently, to be sure, with other sounds of a, the fact is striking, how copious

the rhymes are in which e^1 (e, i, ea, ee, ie) is put together with e^2 (e, ea). To cite only part out of the vast number, Scott: *feast*: *guest, priest*: *crest, hid*: *red, sheath*: *death, kiss'd*: *breast, heath*: *breath* (all taken from The Last Minstr.), *least*: *jest, beneath*: *death* and *breath* (Marmion), *beach*: *stretch* (Lord of the Isles IV), *wit*: *yet, undid*: *head* (Rockeby), *dipp'd*: *kept, list*: *press'd, hid*: *thread* (Bridal), *need*: *the lead, resist*: *breast* (Har. the Dauntl.), *ridge*: *hedge* (Field of Wat). — Robert Browning rhymes *wreath* with *breath* (Christmas-Eve and East. Day IV); Rogers *least*: *rest* (Human life), Wordsworth *least*: *breast* (White Doe of R.), *heath*: *breath* (The Brownie's Cell); Shelley *cast*: *nest* (Epipsych.), *to lead*: *spread* (Adonais), *feet*: *yet* a. s. o. Felicia Hemans *sheath*: *death* (Alaric in Italy), *wreath*: *breath* (A Poet's dying hymn); Elisabeth Browning *reed*: *head* (The lost bower), *steed*: *spread* (Rhyme of the Duch. May), *teeth* and *sheath*: *death* (Romount of the Page, and Rhyme of the Duch. May), *cheèk*: *neck* (ibid.), *reed*: *spread* (A Reed). — With the words *death* and *breath* rhyme *beneath, bequeath, breathe, heath, wreath, underneath, sheath* more or less in the works of almost all the modern poets. Likewise is *heaven, eleven, seven* rhymed exclusively with *riven, driven, given, forgiven, even, shriven, uneven, striven* (Bryant, Moore, Scott, Burns, Byron, Tennyson, Poe, Longfellow). Coleridge rhymes *river* with *sever*, Poe and Longfellow with *ever*. To *quiver, river, shiver, liver, deliver* corresponds in the poems of Byron *ever, clever, never;* to *feast*: *rest, seen*: *then, deem*: *them, beads*: *sheds, reveal'd*: *beheld, teat*: *yet, reach'd*: *stretch'd, unseal'd*: *beheld, either*:

together. The word *evil* rhymes with *devil* and *level* (also in the poems of Poe, Scott, Longfellow). Tennyson affords among other instances the rhymes *feet: coverlet, mist: breast.*

Frequent enough, though not in the least attaining to the abundance of the preceeding case are the rhymes in which e^1 corresponds to that sound of e, a, ai, ea, known by the French e ouvert. *Tear* (noun), *year, ear* rhyme with *where, care, stair, bear* (Keats, Lamia II, ibid. Isab. V, ibid. Eve of St. Agnes XVII), *appear'd: fared* (ibid. Lamia I.) Rogers rhymes *year, tear* (noun), *hear* with *wear* and *there* (Captivity, Human Life), Wordsworth: *clear: air* (Poems of the Fancy XXII); *fear: hair, there* and *rare, year: fair, sphere, here* and *near: bear* occasionally. Byron, E. Browning, Longfellow, Tennyson exhibit the following rhymes: *appear'd: fared, years: theirs, to hear: wear, bear* and *were; near, sphere, fear, clear, compeer, here, dear, beard* a. s. o. are opposite to *bear, swear, there, hair, care, dare, declare, forbear, spare, declared, spared.* (Byron, Childe Harold I, 43; Giaur; Don Juan IV, 41, V, 98; Bride of Abyd. II, 6. Elisab. Browning, Rhyme of the Duch. May. Longfellow, Sunrise on the Hills, The Golden Legend. Tennyson, The Miller's daughter.)

Still less frequent, though regularly as to some words, are the rhymes, in which e^1 harmonizes to that souud of e and ea, which is modified by a following r. Shelley, for instance, rhymes *heard* with *reared* (R. of Islam IV, 34), Keats with *endear'd* (Ode on a Grec. Urn), Byron with *clear'd* (Ch. H. I, 72), *appear'd* (Lara I, 14), *disappear'd*

(Siege of Cor., 33) with *fear'd* and *sneer'd* (Don Juan). Scott and Wordsworth rhyme the same word with *appear'd, beard, rear'd, fear'd, steered* (Scott, Last Minstr. V, Lady of the Lake III, Rockeby III). Other examples of the same kind are *fierce: universe* (Moore, Lalla Rookh), *pierce: hearse* (Scott, Marm.), *dearly: early* (Poe, To my mother).

A number of poets further do not scruple at rhyming i^1 with the diphtong represented by oi and oy. Campbell rhymes *shrine, twine, mine, wind* with *join* and *join'd* (Theodoric, Gertrude of Wyoming III, 21, Lines writ. at the req. of the Hightl, Society in Lond., Hallowed Ground); Wordsworth *smile* with *toil* (Miscell. Sonnets III, 12), *entwined, kind, mind* with *joined* (At the grave of Burns; Poems dedic. to National Independence, Part. II, 28; The white doe of Rylst. IV, ibid. VII); Keats *awhile* with *foil* (Endymion II), *smile* with *coil* (The cap and bells LXIII), *vile, isle, beguile* and *smile* with *toil* (Endymion II, ibid. III, Miscell. poems: To the Nile, ibid. Written after visiting Fingal's cave); Rogers *line* and *devine* with *join* (The Sailor; To a voice that had been lost), *shine* with *sirloin* (Human life). — Shelley, Felic. Hemans, Longfellow, Bryant and Rob. Browning avoid, for aught we know at least, entirely rhymes of this kind. Elisabeth Browning has only once *joined in* rhyming with *grinding* (Song for the ragged schools of Lond.); Coleridge the two passages *mind: joined* (Poems, writ. i. early youth, Kisses) and *eye: joy* (ibid. Sonnet II). In the poems of Th. Moore also such rhymes are to be encountered seldom, however he does not wholly reject them, for the evidence of which the passages *and J: enjoy* (Little's Poems, An Argument) and *eye: joy*

(ibid. Song to . .). — Tennyson too affords the two rhymes *wind: join'd* and *high: boy.* Byron, however, employs already a larger number of such rhymes, as for instance: *smile: toil* (often), *while: soil, defiled: soiled, shines: coins, rice: choice, aisle: soil, child: spoil'd, combined: joined, smiled: coiled, isle: spoil, unkind: rejoin'd, replies: voice, twice: voice.* — The poets who most make use of this kind of rhymes are Burns and Scott. The former has apart from most of the rhymes already mentioned, as follows: *despise: joys, vile: toil, die: employ; spy, eye, lie* and *sky: joy, child: foil'd* (Despondency; Man was made to mourn; New year's day; Address to Edinburgh; To Clarinda; John Barleycorn; The Lass of Ballochm). With the latter are frequent: *supplied: void, high: boy, smile: broil, mile* and *while: toil, emprize: boys, behind* and *assign'd: joined, lines: joins, sky: toy, isle: boil,* a. s. o. (Last Minstr. Introd., ibid. III, IV, Marmion I, V, VI, Lord of the Isles VI, Bridal of Trierm. Introd., ibid. II, Harold the Dauntl. III, Battle of Sempach). — A greater difference even than that, proved already to be reconciled between the long and short sounds of a is to be remarked with regard to the rhymes in which e^1 and i^2 corresponds to i^1. With some words the pronouncing of i^2 like i^1 has become in rhymes quite a rule; we need only quote the noun the *wind,* which without any exception rhymes with *behind, mind, blind,* a. s. o. From other such rhymes there are to be cited especially the verbs *to live* and *to give,* rhyming in the poems of Byron with *revive, survive, contrive* and *strive* (Proph. of Dante; Childe Harold III, 30, and ibid. IV, 33) with *alive* (Scott, Bridal II), with *survive* (Felic.

Hemans, the Maremma), with *strive* (ibid. Arab. Stuart), with *revive* (ibid. Properzia Rossi), with *contrive* (Rob. Browning, Easter Day IV and ibid. Dr. Rom., A Gram. funeral), with *drive* (ibid. East. Day XI); with *arrive* (Shelley, Epipsych.), with *shrive* (Keats, Isab. VIII.) But that this license is not considered as to be granted easily nor to be worth of being imitated in poetry is proved by the rareness of other rhymes of this kind, of which, having made strict scrutiny, we can only bring in the following passages, *strife* and *life* rhyming with *grief* (Shelley, Prince Athan.), *price: edifice* (Rob. Browning, Christm. Eve X), *nice: precipice* (Scott, Lady of the L.), *ice: precipice* (Byron, The Island IV and Don Juan X, 76), *quite: favourite* (ibid. III, 36). Tennyson, Burns, Longfellow, Poe, Moore, Coleridge, Rogers, Campbell, Bryant, Macaulay avoid these rhymes by all means.

A particular notice now must be taken of the character y at the end of adverbs and nouns (abstracts). Here again the fact is plainly perspicuous that, though the sound in actual pronouncing has changed considerably, in comparison of the former, — and for the worse certainly, since an almost unintelligible sound has been substituted for the full emphatic one — still, for the sake of the same spelling, this insignificant sound lays claim to the right of rhyming with the euphonic i[1] on account of the identity of both characters as to the eye. — In the poems of Tennyson we chance upon the rhymes *die: melody*, *shy: tenderly*, *eye: silently*, *sky: gallery*, *dry: melody*, *fly: mistery*, *by: chastity*, *I: sympathy*, *replies: mysteries* (Claribel; The Miller's daughter; Fatima; Palace

of Art; Dream of Fair Women; Blackbird; The two voices, a. s. o.) In the works of Lord Byron the number of such rhymes surpasses expectation. Some of the most striking are the adverbs *fervently*, *incessantly*, *warily*, *ingloriously*, *fittingly*, *heavily*, *earnestly*, *silently*, *unpleasantly*, *furiously*, *probably*, *piteously*, a. s. o. corresponding to *sigh*, *eye*, *skye*, *by*, *I*, *reply*, *nigh* and other words with the sound i[1]; the nouns — by far more frequently to be found — *chivalry*, *victory*, *majesty*, *nobility*, *canopy*, *dignity*, *liberty*, *eternity*, *reality*, *deity*, *immortality*, *harmony*, *enemy*, a. s. o. rhyming with the above quoted and other words of the same pronouncing like *why*, *high*, *tie*, *vie deny*, *cry*, *espy*, *lie*, *try*, *supply*. — The same rhymes now and others of a similar kind are made use of more or less by all poets, who have been taken notice of here, and there is not one who by avoiding such rhymes implies his disapproving of them. An abuse, however, and a transgression even of poetical license, must be termed the circumstance that the same liberty, usurped for the long sound of i[1] — viz. its rhyming with oi and oy — is vindicated also for this not accented y at the end of words. For, when Scott rhymes *boy* with *merrily* (Last Minstr. 1). or *joy* with *victory* and *agony* (Lord of the Isles V); nobody would be able of asserting, that the expression of a poetical idea could be improved by means of such a rhyme; an opinion, strenghtened by the non-occurrance of the like passages in the works of almost all the poets hitherto cited.

Turning now to the various sounds of o and u, we discover in the first place a great many rhymes in which the short sound o[4] answers to the long sound o[1] and to

that sound of oa, ou and ow drawing nearer to a^3. Rogers rhymes *tost* with *coast* (Ode to superst.); Wordsworth *crost* and *tost* with *coast* and *boast* (Ecclesiatic Sonnets, Part I, 5; and ibid. Part II, 25), *trod* with *load* (Poems compos. during a tour in the sum. of 1833, VII), *lot, cot* and *note* with *sought, brought* and *float* (Eccles. Sonnets, Part I, 18; and ibid. 40; Guilt and Sorrow 72; Miscellan Sonnets III, 42); Bryant *lost* with *coast* Hymn to the N. Star) — the same rhyme in Fel. Hemans — *spot* and *not* with *fought* and *wrought* (The murd. travell., The African chief.); Macaulay *host* and *post* with *coast* (The Armada, Battle of the Lake Reg. XXIII); Coleridge *groan*: *one* (Anc. Mar. III), *groan*: *shone* (Ode to the dep. year IV). — Tennyson rhymes *afloat*: *wot, soul*: *toll, coast*: *host* and *lost, boast*: *most*, a. s. o. Longfellow: *coast*: *host* and *post, boast*: *lost, road*: *abode* (The Slave sing. at midn. — The warden of the cinq. p. — Copl. de Manriq.) As there is no great difficulty to be overcome in accomodating these sounds we shall be contented with citing only some few passages more, taken from the poems of Byron, Scott and Burns; *lost: boast, alone: gone, abroad: god, boast: cost, soul: toll, road: trod, boat: shot, bowl: troll, bought: not, nought: shot, blown: won, moan: shone, load: abode, float: sot, broadly: godly, broke: rock, thrown: shone, goaded: boded, abroad: odd.* — Though a greater constraint must be put on correct pronouncing in assimilating o (both short and long) to o^2 (u^3), yet rhymes, joining both these vowels, are employed not scarcely. Bryant rhymes *flowed* with *wood* (An Ind. at the bur. pl. of h. f.); Elis. Browning *low* with *through* (Romount of the Page) and *god* and *road*

with *would* (Bertha in the Lane). Longfellow presents the rhymes *whole: cool* (Black knight), *home: bloom* (The blind girl of C. C.). Poe: *more: sure* (The conq. worm). Shelley: *glowed: stood* (Triumph of Life) Scott: *showed: wood* (Rock. II), *grove: move* (Lord of the Isles IV). Tennyson offers the rhymes *more: poor, grove: move, hopes: droops, alone: moon.* By far the greatest number of passages as to others, to this license too, is offered by Byron. Rhymes like *more: poor, home* and *from: room, bonds: the wounds, bestow'd: mood, grow: through, shone: moon, ago* and *foe: who, know: two, home: whom,* are in his poems to be encountered occasionally.

With some words there manifests itself further a predilection for rhyming the sounds o^2 and u^2. The most conspicuous among these are *prove, move (moved, moving, proved, proving)* and their compounds *approve, improve,* to be met with, rhyming with *love, loved, loving, below, above,* in rather frequent a number. From other such rhymes we may cite *womb* and *tomb* corresponding to *come, boometh: cometh, moon: one* (Tennyson), *gloom: come* (Longfellow), *doom* and *tomb: some* (Byron). From all sounds of o and u there is in the whole none which in rhyming, is able to assimilate itself in so large an extension to other sounds as the sound u^2. *Come* and *become,* for instance, rhyme with *home, dome, roam, foam, gloom, whom, room, tomb* in poems of almost all modern writers; *love* and *above* in the same manner rhyme with *throve, dove, strove, wove, glove, grove, rove, prove, move; trouble* with *noble* (Byron, Deform. Transform. and Don Juan II, 73), *drum: home* (ibid. Don Juan XI, 26),

return, burn and *urn* with *mourn* and *bourne* (Scott, Burns, Byron), *enough,* with *proof* and *roof* (Byr, Morg. Magg.). One of the most striking words, and the most frequently occurrent too, is *blood,* which together with *bud, mud, but, shut* harmonizes with words of almost all the various sounds of o and u, so with *rod* and *god* (Tennyson), with *good, wood, hood (hardihood, womanhood), stood (understood), food, flood, foot, should, wood, feud, rude, sued, brood, renew'd* and even with *owed* (Scott, Lady of the Lake II).

Not paying now closer attention to the less important diversities of pronunciation, as for instance offered by the heterogeneousness of u^1 and u^3 (*duke*: *look*, *rebuke*: *brook*, *solitude*: *wood*, *mute*: *foot*, a. s. o.) we needs must regard one license more, which as well by the greater difference of actual pronouncing as by its frequent occurrence greatly surprises the reader, viz: that license of rhyming the sounds of o and u with the diphtong o^3u^3. Out of the number of poets, whose rhymes have been taken into consideration in the foregoing, Campbell and Macaulay are the only ones in whose poems no rhyme is to be chanced upon, corroborating the correctness of this case. With great precaution too this license is indulged in by Bryant, Rogers, Rob. Browning, Poe and others. Bryant has only once *bound* rhyming with *the wound* (The Alcayde of Mol.). Rogers affords only two instances, *bowed*: *glowed* (Ode to Superst. ll, 1), and *brow*: *below* (Hum. Life). Rob. Browning and Poe have also the word *brow*, the former rhyming with *grow* (Dis alit. vis.), the latter with *know* (Al Araaf). Longfellow offers the rhymes *hour*: *to lower*

(The children's hour) and *brow*: *glow* (The child asleep.). Keats: *adoun*: *swoon* (Endym.), *house*: *muse*, *how*: *know* (Lamia), *hours*: *implores* (St. Agn. Eve IX), *howl* and *foul*: *soul* (ibid. X). Wordsworth: already in a more frequent number: *bower*: *floor* (An evening walk), *town*: *own* and *unknown* (Guilt and sorrow XXIX, and The Poet's dream); *the wound*: *profound*, *round* and *frowned* (The idle shepherd-boys, The pass of Kirkstone 1; Miscell. Sonnets Part II, 1); *brown*: *flown* (Her eyes are wild VII); *flower*: *four* (To the same flower); *plough*: *low* (At the Grave of Burns) *power*: *door* (Eccles. Sonnets Part I, 36). — Burns: *power*: *devour* (Third Epist. to Rob. Graham), *down*: *own*, (Mary, Powers celest.), *crown*: *disown* (Mark yonder pomp), *brown*: *flown* (The lazy mist) *bound*: *the wound* (The bonnie banks of Ayr). Tennyson further does not appear at all to shun such rhymes, exhibiting to *brow* and *now* the corresponding rhymes *low*, *snow*, *below*, *go*, *know*; to *flower*: *pour*, to *power*: *door*, to *town*: *flown*, to *crown* and *renown*: *own*; nay even to *flower*: *bore* and to *house*: *close*. Scott, comparatively seldom rhymes *round* with *own'd* (Last Minstr. II) *loud* with *stood* (ibid.), *down* with *own* (Marm. II) and with *strown* (Rockeby II), *gown* with *known*, and *the wound* with *profound*, *ground* and *round*, now and then. Thomas Moore rhymes *down* with *grown*, *blown* and *won* often; *the wound* with *round*, *found*, *resound*, *around*; *shower* with *pour*, *brow* with *below*, *show*, *snow*. Felicia Hemans rhymes *now* and *brow* with *glow*, *flow*, *blow*, *low*, *snow* (Last Constant LXX, ibid. LXXVII; Coeur-de-Lion at the b. of h. fath.; The Suliote Mother; The Deserted House; The Summer's

Call.), *down* with *overthrown* (The Cavern of the three Tells), *bowing* with *throwing* (Forest Sanct. XI).

Coleridge does not appear to be fond of these rhymes, representing only the three words *brow*, *power* and *sound*, the first rhyming with *below*, *glow* and *go* (Monody on the death of Chatt. Songs of the Pixies XII; To the auth. of po. publ. anonym.), the second with *more* (Tell's Birth place), and the last with *the wound* (Dejection.)

Freely, on the contrary, this license is indulged in by Elisab. Browning, in whose poems we find the following rhymes, *showers*: *doors*; *brow* and *now* harmonizing to *through*, *blow* and *glow* frequently; *down* rhyming with *alone*, *sun*, *upon*, *boon*, *own*, *stone*, *thrown*, *own*; *doubt*, *out* and *without* rhyming with *thought*, *throat*, *foot*; *mouth* with *youth*, *truth*, *sooth*, *forsooth*, *hour* and *power* with *slower*; *gown* with *moon*, *noon*, *sewn*; *thou* with *the bow* (Bogen); *drown* with *groan*. —

Shelley now and Byron utterly carry the prize in exhibiting an astonishing number of passages, by means of which this license may be regarded to form rather the rule. The former rhymes *now*, *plough*, *bough*, *to bow*, *thou*, *how* with *woe*, *flow*, *below*, *go*, *ago*, *know*. *low*, *bestow*, *overthrow*, *also*, *blow*, and even with *you*; — *frown*, *town*, *down* and *crown* with *known*, *alone*, *disown*, *throne*, *hereon*, *on*, *none*, — *crowd*, *cloud*, *aloud* with *flood*, *understood*, *abroad*, *showed*, *abode*, *god*; — *power* and *tower* with *swore*, *floor*, *devour*, *bore*; — *ground* and *around* with *moan'd* and *own'd*; — *foul* with *soul*; *out* with *thought*, *sought*, *inwrought*, *not*.

And last, not least, Byron: *bough, brow, to bow, now, endow, thou, how, plough, allow* rhyme with *below, know, glow, flow, low, show, so, overthrow, blow, throw, woe, ago, slow, the bow* (Bogen), *snow, although, foe*, a. s. o., — *abound, sound, around, bound, ground, surround, found, confound, expound, surrounded* with *the wound, to wound, wounded, swoon'd;* — *foul* with *soul, hole, control,* — *mount. dismount* and *count* with *wont* and *front;* — *hower, power, flower, bower* with *slower, to lower, soar, pour, bestower, shore, more, door;* — *renown, drown, crown, down, frown, town, gown,* with *grown, own, disown, shown, known, thrown, upthrown, groan, withdrawn, on, done, none,* — *shroud, cloud, allow'd* with *glowed;* — *mouth* and *south* with *youth, sooth, uncouth; ploughing* with *knowing* and *showing.*

To cast now a short glance on the consonants following the rhyming vowels, and the incorrectness which may arise in a rhyme out of a difference of the consonants, there is to be remarked that, as a slight difference would not be able to call forth a striking incorrectness, there is hardly to lay great stress on a deviation, produced for instance by the correspondence of *d* and *t* at the end of the rhyming words; a case, moreover, not even frequently to be met with. *Decreased: east, increased: feast* and *priest* (Tennyson); *increased: least* (Byron Lara I, 29), *ceased: east* (ibid II. 19) *released: feast* (ibid. Mazeppa). — And since, in the whole for the sake of the peculiar sound of each consonant and its unaltered pronunciation, a slight variety would slip unheeded, a total want of uniformity, however, of course would spoil the rhyme altogether and

is avoided, therefore, by all possible means, we shall restrict ourselvet to mention only one license which seems to be more prominent by the greater neglect of actual pronouncing as well as by its more frequent occurrence, viz. the assimilating of the hissing sound *c* and *ss* to the more soft *s* and *z*. The rhymes *advice: otherwise*, *ice, flies*, *place: days*, *face: gaze*, *peace: disease*, *these*, *seas*, (Tennyson), *cross: close*, *device: wise* (Scott), *voice: boys*, *voice: joys*, *sacrifice*, *eyes* (Longfellow), *pieces: pleases*, *price: wise*, *apiece: ease*, *faces: praises* (Byron), whose number it would be easy to enlarge, prove sufficienty that most of the modern poets have no great objection to this practice.

Though the circumstance that the shown licenses unproportionably more are indulged in by one poet, less by another, though this circumstance must be imputed greatly to the productivity of the one and to the smaller number of rhymes of the other, yet the fact is incontestable, that from the poets, who do not shrink from yielding to any kind of license whatever, Shelley, Byron and Scott are to be named in the first place; Tennyson, Burns (of course are only those poems of his taken into consideration which avoid the Scotch dialect), Moore, Elis. Browning and Wordsworth, though more on the reserve, are not precisely cautious, yet more circumspect than the former; the same Poe in his few poems; Bryant, however Longfellow, Coleridge, Campbell, Rogers, Keats, Rob. Browning, Macaulay proceed with a greater precaution and with a view that cannot be mistaken, to avoid if possible, every kind of rhyme, which by a greater disharmony

of sound would hurt the ear. Still, relying upon the rather frequent passages, in the poems of the first mentioned authors as well as in theirs, we may conclude, that there is actually no fault to be found with a rhyme whose constituent parts offer characters to the eye, whose sound may be the same and has perhaps been so some time ago. But agreeing that in the present century, in which the real pronuncing of the English language has undergone no considerable change, rhymes of such differences as has been proved, have been and still may be employed, we needs must grant that the task is far from being easy to recognize the pronouncing of former times out of the rhymes of poets then living, anticipating those poets of former times to be on even terms with the modern ones, and to have made use freely of their own licenses too.

Vita

Henricus Gustavus Bartling Cal. Jan. anni h. s. XLVI in pago prope Iserlohnum sito, cui Deilinghofen nomen est, natus sum patre Guilelmo, matre Aemilia e gente Woeste, quorum utrumque colo adhuc vivum. Fidei addictus sum evangelicae. Primis literarum elementis a parentibus instructus quatuordecin annos natus in quintam classem Gymnasii Arnoldini Burgsteinfurtensis, quod floret directore Rhodewald traductus sum. Septem annis post vere anni LXVII cum testimonio maturitatis dimissus almam adii Berolinensem ibique philologiae studiis operam dare institui. Deinde Tubingam transmigravi ubi haud sine magno meorum studiorum fructu seminarii philologici fui sodalis; postremo Bonnam me contuli. Uniuscujusque harum academiarum civis fui spatium anni. Auscultavi autem intra tres illos annos hos viros doctos:

Berolini: Haupt, v. Raumer, Trendelenburg, Geppert, Hassel, Steinthal, Tobler, Werder, Kirchhoff, Mommsen, Solly. *Tubingae:* v. Keller, Teuffel, Milner, Hirzel, Peschier. *Bonnae:* Delius, Müller, v. Hertling, Schaarschmidt, Simrock, Knoodt, Heimsoeth

Quibus viris omnibus optime de me meritis gratam semper servabo memoriam.

Ex quo tempore litterarum sede discessi, magistri munere functus sum, ac primum quidem per biennium Arolsenae — quo in tempore in exploratione studiorum ita respondi ut facultate docendi dignum me praestiterim — tum Hagenae per annum, denique Barmenae abhinc hos XIII menses.